04 - P4066

CATALOGUE

OF A

SMALL BUT CHOICE COLLECTION

OF

ENGRAVINGS AND ETCHINGS

By Old Masters

THE PROPERTY OF

THE REV. JOHN GRIFFITHS D.D.

WHICH WILL BE SOLD BY AUCTION

BY MESSRS.

SOTHEBY, WILKINSON & HODGE,

Auctioneers of Literary Property and Works illustrative of the Fine Arts,

AT THEIR HOUSE, No. 13, WELLINGTON STREET, STRAND, W.C.

On WEDNESDAY, the 9th day of MAY, 1883, and following Day,

AT ONE O'CLOCK PRECISELY.

MAY BE VIEWED TWO DAYS PRIOR, AND CATALOGUES HAD.

Dryden Press : J. Davy & Sons, 137, Long Acre, London

CONDITIONS OF SALE.

I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the auctioneer cannot decide the said dispute.

II. No person to advance less than 1*s.*; above five pounds, 2*s.* 6*d.*; and so on in proportion.

III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.

IV. The purchasers to give in their names and places of abode, and to pay down 5*s.* in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased to be immediately put up again and re-sold.

V. The Sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated or errors of description.

VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEBY, WILKINSON and HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEBY, WILKINSON and HODGE will have the option of re-selling the lots uncleared either by public or private sale, without any notice being given to the defaulter.

VII. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited, and *if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.*

Gentlemen who cannot attend this Sale, may have their Commissions faithfully executed by their humble Servants,

SOTHEBY, WILKINSON & HODGE,

13, *Wellington Street, Strand.*

MAR 1 1917

NOTICE.

THE Collection of Prints now offered for sale was formed with great care and with the aid of very good advice. With very few exceptions the Prints are of excellent quality, both as regards condition and impression; and for this reason none of the usual words of special praise have been inserted in the Catalogue.

Great pains too have been taken with the Catalogue itself: information will be found in it respecting Prints that have hitherto been undescribed or wrongly described, which, it is hoped, may be both interesting and useful to Amateurs.

63, St. Giles's, Oxford,
February 11, 1883.

2 4 6 17.

Dealers, present at the Sale.

M. Clement - of
M Danlos - of Paris.

M. Meder of Berlin

Also all the Dealers of London and Manchester.

The Sale prices are marked in Red ink. The prices given by Dr. Griffiths in black —

CATALOGUE

OF A

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FIRST DAY'S SALE.

CHERUBINO ALBERTI.

LOT

1 NEPTUNE (*B.* 81). *Proof, before the number and before any letters. From Mr. Brooke's collection.*

ANONYMOUS GERMAN ENGRAVERS.

2 ST. SEBASTIAN AND ST. LUCIA, each bearing the emblem of the other, standing side by side, and extending protection to multitudes, the one of male the other of female worshippers. Resting on St. Sebastian's left shoulder is a curved buckler with the concave side outwards. The engraving is in the *manière criblée*, or dotted work, a style described by Passavant in Tome I, at p. 84, and by Dr. Willshire in vol. I of the *Catalogue of Early Prints in the British Museum*, at p. 47. The composition is enclosed by a thick black border, within which there is in most parts a finer black line. *Height, on the right side* 10 *inches, on the left side* $10\frac{1}{8}$ *inches; width, at the top* $7\frac{1}{8}$ *inches, at the foot* $6\frac{7}{8}$ *inches.* The print is coloured. *Undescribed.*

From the collection of M. Delessert. Meder. 15. 5. 0

15-5-0

3 THE "MAN OF SORROWS." The body of the crucified Saviour leaning against the cross, with all the tokens of insult and suffering curiously represented; on the left, the crown of thorns, scourges, the post with its cord, the sponge upon a reed, the soldier's spear, and the mouth that spat; on the right, nails and a hammer, the coat without seam, dice, the mouth of a reviler, hands that gave the thirty pieces of silver, that smote the face, that plucked off the hair, and the heads of Caiaphas, Pontius Pilate, and Herod. The print is lightly coloured. It seems to be by an engraver of the School of E. S. the Master of 1466. *Undescribed. Height* 7¾ *inches, width* 5⅛ *inches.* 8-10-0 Maberly.

8.10.0 *From the collection of M. Pierre Vischer.*

4 ST. BENEDICT READING. He is sitting, directed towards the right, at a desk, on which lies an open book. He is tonsured, in monastic habit, with sandals. Surrounding him is a wattled fence, within which are also three trees and some shrubs and grass. In the sky overhead is a large bird, perhaps a raven. At each corner of the plate is a circular medallion, of which about one-quarter lies within the lines of the composition. The four medallions contain the symbols of the Evangelists, of St. John and St. Mark at the top, of St. Matthew and St. Luke at the foot.

*** In this peculiar and very remarkable engraving the forms of the design have been made to come off white from a black ground. See Passavant, I, 101; and Dr. Willshire in the *Catalogue of Early Prints in the British Museum*, vol. I, pp. 318-322, where this print is fully described. It is the illustration of a most rare title-page, of folio size, the top of which, bearing in engraved Gothic letters the inscription **Pomerium de sanctis, fratris Pelbarti ordinis sancti Francisci**, has been cut away. The British Museum possesses the title-page entire. The volume to which it belongs was published without date or place or printer's name, but is believed to have appeared before the end of the fifteenth century, and is carefully described in Hain's *Repertorium Bibliographicum*, no. 12553, which speaks of no books later than the year 1500. In later editions the author is styled Pelbartus de Themeswar.

From Mr. Maberly's collection.

ANONYMOUS ITALIAN ENGRAVERS.

5 ST. JEROME IN PENITENCE. He is kneeling barefoot, towards the right, before a large crucifix, behind which are seen two trees of the coniferous kind. Over the crucifix are the letters INRI in reverse. The Saint's arms are bare; his left hand is

spread open; his right hand grasps a stone; he wears moustache and a long beard, and has a nimbus over his head. His hat, as cardinal, lies on the ground in front; before him, beside the cross, is his lion; at his back is a tall narrow building, and beyond him, in the centre of the design, is a third tree. Further away are a stag and a doe; and at the back, beyond them, is another building of square masonry. In the sky the sun shines brightly. *Undescribed. Height* 8¼ *inches, width* 4⅜ *inches.*

*** This print was found pasted on the inside of the cover of a MS. of the 14th century, which was brought from the South of Italy by Mr. Payne in 1847.

35. 0. 0 Subscription

6 A COMBAT BETWEEN TWO CENTAURS. Ascribed by *Ottley*, 447, to Pollajuolo; by *Bartsch*, XV, 478, to Reverdino, no. 23; by *Passavant*, V, 49, 50, to some good ancient engraver of Upper Italy. The plate seems to have been used to decorate some box or other article of furniture, shewing the heads of the nails by which it was attached.

13.10.0 *From Mr. Brooke's collection.* Clément.

7 THE VIRGIN SEATED ON A THRONE, with the Child standing in her lap. The throne is at the back of a platform, from which rises a lofty and richly decorated arch. *A proof impression, the pillar on the right being unfinished. The print is not described, and is probably unique: it seems to be the work of some Italian goldsmith. Height* 5½ *inches, width* 3 *inches.*

From the Pierre Vischer collection.

8 THE VIRGIN SEATED ON A THRONE, with the Child in her lap; on the left St. Francis, on the right another Franciscan saint, kneeling. The print is marked, on the throne, with the letters DĀF. *See Passavant*, V, *p.* 202. *In dimensions this print differs very considerably from that which Passavant describes, as of the same design, among the engravings of Francesco Francia, and as existing at Berlin; p.* 201, *no.* 2.

From Sir Mark Sykes's collection. 21. 10. 0

AN ANONYMOUS ENGRAVER OF THE SCHOOL OF MARC ANTONIO.

9 A MOTHER AND HER SON; but hardly the Virgin with the Child Jesus, as named by Bartsch; after Parmigiano (*B.* XV, 21, no. 12). Probably engraved by Caraglio.

From the collections of Sir Joshua Reynolds and Mr. Hawkins.

THE MASTER A.P.

10 St. Catharine. The monogram, AP united, is near the lower corner to the left. *Bartsch, Tome* X, *p.* 32, *no.* 61, *describes this print exactly, with the exception of the monogram, of which he makes no mention.*

From the collection of Mr. Hawkins.

THE MASTER B. M., OF THE SCHOOL OF MARTIN SCHONGAUER.

11 A Repose on the road to Egypt (*B.* VI, 293, *no.* 2).

JACOPO DI BARBARI, THE MASTER OF THE CADUCEUS.

12 St. Catharine (*B.* 8).

13 A Woman holding a Distaff, or, more probably, Eve carrying Abel (*B.* 10).

From the collection of Mr. Hawkins.

NICOLAS BEATRIZET.

14 A single Figure from the Crucifixion of St. Peter by Michael Angelo. *An extraordinary print, undescribed.*

BARTHOLOMAUS BEHAM.

15 Portrait of the Emperor Charles the Fifth (*B.* 60). *First state, before the letters B.B.*

From the collection of Mr. Hawkins.

NICOLAS BERGHEM.

16 The Three Cows (*B.* 3). *Before the name of Berghem.*

From Mr. Beckford's collection.

FROM BLOCK-BOOKS.

The first six of the following Lots consist of pages belonging to the third edition of Apocalypsis S. Johannis, *which is described in Sotheby's* Principia Typographica, *vol. I, pp.* 18-20; *where, however, in p.* 20, *the pages are wrongly enumerated. All six are from the Delbecq and Delessert collections.*

17 The 14th Page of the Third Edition of the Apocalypse, being the second of the two pages marked g: of which the upper part begins *Quartus angelus*, and illustrates Apoc. viii, 12, 13; the lower part begins *Quintus angelus*, and illustrates Apoc. ix, 1-3. *This page is partly coloured.*

18 THE 15TH PAGE OF THE THIRD EDITION OF THE APOCALYPSE, being the first of the two pages marked ℌ: of which the upper part begins *angelus abadon*, and illustrates Apoc. ix, 11; the lower part begins *Sextus angelus*, and illustrates Apoc. ix, 14, 15. *This page is partly coloured.*

19 THE 18TH PAGE OF THE THIRD EDITION OF THE APOCALYPSE, being the second of the two pages marked ℑ: of which the upper part begins *Et jacebunt corpora*, the lower part begins *Hic facit antichristus*, and both illustrate Apoc. xi, 7-9. 7.15.0 Lauritch.

20 THE 19TH PAGE OF THE THIRD EDITION OF THE APOCALYPSE, being the first of the two pages marked ℜ: of which the upper part begins *hic sedet antichristus*, and illustrates Apoc. xi, 10; the lower part begins *Hic dolent sequaces*, and illustrates Apoc. xi, 13. 7.15.0

21 THE 20TH PAGE OF THE THIRD EDITION OF THE APOCALYPSE, being the second of the two pages marked ℜ: of which the upper part begins *Date sunt mulieri*, and illustrates Apoc. xii, 14; the lower part begins *Postquam vidit draco*, and illustrates Apoc. xii, 13, 15, 16. 6.0.0

22 THE 21ST PAGE OF THE THIRD EDITION OF THE APOCALYPSE, being the first of the two pages marked ℑ: of which the upper part begins *Per septimum angelum*, and illustrates Apoc. xi, 15-18; the lower part has *Templum dei*, and *Archa testamenti*, and illustrates Apoc. xi, 19. 11.0.0 Smyth

23 A LEAF FROM A GERMAN EDITION OF THE ARS MORIENDI, of small 4to. form. The design measures $4\frac{1}{4}$ *inches by* $3\frac{1}{4}$. It is a rude imitation, in reverse, of one which is given three times in Sotheby's *Principia Typographica*, vol. II, plates LVIII, LIX, and LXII, illustrating the *Temptatio diaboli de avaritia*. It shews the dying man visited by friends and relatives, two devils pressing the temptation, and a building, in the cellar of which are seen two large casks of liquor, while a man is leading a horse into a stable. The text, in 19 lines of German, on the other page, speaks of humility, not of avarice: no doubt that page is the *recto* of the leaf, and was intended to face the preceding design in the volume, which illustrated the *Bona inspiratio angeli contra vanam gloriam*. *From the collection of Mr. Maberly.* 7.15.0 Lauritch.

ABRAHAM BLOOTELING.

24 PORTRAIT OF GODFREY BIDLOO, the celebrated Professor of Anatomy at Leyden, Physician to King William III. *Proof before any letters.*

FRANZ VON BOCHOLT.

25 St. Andrew (*B.* 7).
From the collection of Mr. Hawkins.

SCHELTE À BOLSWERT.

26 The Marriage of the Virgin, after Rubens. *Proof before any letters.*
From the collection of Mr. Hawkins.

GIULIO BONASONE.

27 Noah leaving the Ark, after Raphael (*B.* 4).
From Sir Peter Lely's collection.

28 The Vision of St. Jerome, from the picture by Parmigiano in the National Gallery (*B.* 62).
From Mr. Ford's collection.

29 Clelia crossing the Tiber, after Caravaggio (*B.* 83). *First state, before the address.*

30 Ulysses and Calypso, with Mercury descending from Jupiter (*B.* 171). *First state, unknown to Bartsch or Passavant, before the sky was continued down to the background.*
From the collections of Sir Peter Lely, Sir Mark Sykes, the Duke of Buckingham, and Mr. Hawkins.

ANDREAS BOTH.

31 A Hermit in prayer with a skull before him (*B.* 1).

JAN BOTH.

32 An Ox Wagon, or A View between Ancona and Sinigaglia (*B.* 2). *With the address of T. Matham, but before the number.*

GIOVANNI ANTONIO DA BRESCIA.

33 Four Children Dancing, a fifth beating a drum (*B.* 19).
From the Debois and De Bammeville collections.

HANS BROSAMER.

34 The Saviour on the Cross (*B.* 6).
From the collection of Mr. Hawkins.

JOHN BROWN.

35 The Watering-Place, after Rubens. *Proof on India paper. The shield at the foot contains the Arms of George, Duke of Montagu, to whom the picture belonged.*

MARCUS DE BYE.

36 THE OX NEAR THE STUMP OF A TREE, sometimes attributed to Paul Potter (*B.* 97). With the copy marked "C. D. f." 2

JACQUES CALLOT.

37 THE FAIR AT GONDRECOURT. *Proof before the name of* "Callot" *was engraved on the plate: it is written by the artist.*
From the Durand and Maberly collections.

DOMENICO CAMPAGNOLA.

38 THE DESCENT OF THE HOLY GHOST at Pentecost, *with the date* "1518" (*B.* 3).
From the collection of Mr. Hawkins.

39 A DANCE OF TWELVE CHILDREN, two of them with tambourines, *inscribed* "DOMINICUS CAPAGNOLA, 1517." *Unknown to Bartsch.* See *Ottley*, p. 771, and *Passavant*, V, 170, no. 16.
19.10.0 *From the De Bammeville collection.* Dantos.

THE MASTER AD·I·I·, J. J. CAMPAGNOLA (?)

40 ST. ODILIA (*B.* XV, p. 539; *Passavant*, V, pp. 160-162). On the history of St. Odilia see Stadler's *Heiligen-Lexikon.*
21. 0 0 *From the Pierre Vischer collection.* Thibaudeau

GIOVANNI JACOPO CARAGLIO.

41 THE ADORATION OF THE SHEPHERDS, after Parmigiano. *Unknown to Bartsch.*
From the Bernard, Hibbert, Esdaile, Ford, and Brooke collections.

UGO DA CARPI.

42 THE DEATH OF ANANIAS, after Raphael's design for the Cartoon. (*B.* XII, p. 46, no. 27. See *Passavant*, VI, 210).

AGOSTINO CARRACCI.

43 THE VISION OF ST. JEROME, after Tintoretto (*B.* 76). *First state, before the address of Donati Roschietti, which was unknown to Bartsch.*
From the Beckford and Hawkins collections.

ANNIBALE CARRACCI.

44 THE DEAD CHRIST OF CAPRAROLA (*B.* 4). *First state, before any letters, with only the date* "1597," *in which the* "9" *and the* "7" *are reversed, in the right-hand lower corner.*
2. 5. 0 *From Mr. Maberly's collection.*

NICCOLO DELLA CASA.

45 THE PORTRAIT OF BACCIO BANDINELLI (*Passavant*, VI, 124, no. 4).
Undescribed first state, before the address of Lafreri.
From the collections of Sir Mark Sykes and Mr. Maberly.

CORNELIS VAN DALEN.

46 PORTRAIT OF BOCCACCIO, after Titian. From the picture at Hampton Court. *Proof before any letters.*
2-10-0 *From the collection of Mr. Hawkins.*

MARCO DENTE DA RAVENNA.

47 THE SACRIFICE OF NOAH, after Raphael (*B.* 4).

48 THE LAOCOON, after the antique (*B.* 353).
From Mr. Maberly's collection.

49 A BATTLE, probably after Giulio Romano (*B.* 420).

THE MASTER OF THE DIE.

50 THE STORY OF CUPID AND PSYCHE, as told by Apuleius; after Michael Coxcie, erroneously described as after Raphael. See Passavant, Tome VI, p. 57, no. 56; and p. 100, no. 39. The set complete (*B.* 39-70), in a portfolio lettered PSYCHE. *First state, before the address.*
Three of the pieces, nos. 4, 7, and 13, are by Agostino Veneziano, and bear his signature "A. V." See *Bartsch*, Tome XIV, nos. 235, 236, and 238
12.5.0 Dubois. 32

PIERRE DREVET, THE YOUNGER.

51 PORTRAIT OF BOSSUET, after Rigaud. *Before any date after the painter's name.*

JAN LE DUCQ.

52 THE SET OF EIGHT ETCHINGS OF LANDSCAPES WITH DOGS (*B.* 1-8) 8
7.7.0 – *From the collection of Mr. Hawkins.*

ALBRECHT DURER.

53 ADAM AND EVE (*B.* 1).
190.0.0 *From the collection of Baron Verstolk.* Titsandeen

54 THE AGONY IN THE GARDEN (*B.* 19). *An etching on iron.*
From the Esdaile and Maberly collections.

55 THE PRODIGAL SON (*B.* 28).
From the Mariette and Beckford collections.

56 THE VIRGIN AND CHILD, WITH A MONKEY (*B.* 42).
From M. Pierre Vischer's collection.

57 ST. HUBERT, OR ST. EUSTACE (*B.* 57). 81.0.0 Tiberdeen

58 ST. JEROME IN PENITENCE (*B.* 61).

59 THE THREE PEASANTS (*B.* 86).
From M. Delessert's collection.

60 THE GREAT HORSE (*B.* 97). 9.15.0 Danbo.
From Baron Verstolk's collection.

61 THE KNIGHT OF DEATH (*B.* 98). 22.10.0
From Mariette's collection.

62 THE SHIELD OF ARMS WITH THE DEATH'S HEAD (*B.* 101).
From M. Delessert's collection. 15.10.0 Danbo.

63 THE HOLY FAMILY (*B.* 96); THE MADONNA SURROUNDED BY ANGELS (*B.* 101); THE VIRGIN AND CHILD WITH ST. JOSEPH, with three rabbits in front (*B.* 102); ST. JEROME IN HIS CELL (*B.* 114); A FLAGELLANT (*B.* 119); *engravings on wood* 5
All five from the collection of Mr. Hawkins.

JEAN DUVET.

64 ST. ANTONY, ST. SEBASTIAN, AND ST. ROCH (*B.* 10). An unfinished plate.
From M. Pierre Vischer's collection.

65 "POISON ET CONTRE-POISON" (*B.* 44). From a design of Leonardo da Vinci, which is in the British Museum. See Passavant, VI, 256. A representation of Leonardo's design accompanies the print

ANTONY VAN DYCK.

66 THE SAVIOUR WEARING THE CROWN OF THORNS, the Presentation of the Reed. *First state, with the four Latin verses* Ecce stat &c., *also with* Anton. van Dyck inven. *and* Cum privilegio *only.*
From Mr. Maberly's collection.

67 PORTRAIT OF VAN DYCK. *The pure etching of the head only.* 52.10.0 ✗

68 PORTRAIT OF PETER BREUGHEL. *First state, with only the head finished.*
From M. Delessert's collection. 18.0.0 Wilson.

69 PORTRAIT OF JAN SNELLINCX. *Proof before any letters.*

THE MASTER "E. S." OF 1466.

70 ST. JOHN THE BAPTIST, with the symbols of the Evangelists, and with the four Fathers of the Western Church, a design for a paten (*B.* VI, p. 47; *Passavant*, II, p. 60, no. 165). *An early impression, before the line on either side of the date.*
350.0.0 *From Mr. Maberly's collection.* Tiberdeen.

✗ Wt Seymour Haden for these
52.10.0

71 St. George. He is on horseback, directed towards the right. With both hands he thrusts his spear into the throat of the Dragon, which holds with its right fore claw the off fore foot of the horse. The background rises to a high hill, on the top of which is a castle. On the left, near the foot of a hill, is seen the mouth of the Dragon's cave, indicated by a dragon coming from it, and by fragments of skeletons. On the right, on rising ground, is the Princess, kneeling in prayer, with a lamb by her side; and the King and Queen are looking on from the wall of the castle. *Height* 6½ *inches, width* 4⅜ *inches. Undescribed.*

From the collections of the Duke of Buckingham and M. Delessert.

GERARD EDELINCK.

72 The Holy Family, with Elizabeth, John the Baptist, and two Angels, after Raphael's picture in the collection of Louis XIV. *First state, before the Arms of Colbert.*

From Mr. Beckford's collection.

73 The Battle of the Standard, after the drawing made by Rubens from Leonardo da Vinci. *Before the dots on the sword.*

GERBRANDT VAN DER EECKHOUT.

74 Portrait of a Young Man.

ALDERT VAN EVERDINGEN.

75 A Rocky Landscape, a night scene, with fine effect of mezzotint (*B.* 31); the Rock in the middle of the River (*B.* 40), *first state;* and the Two Empty Boats (*B.* 60), *first state* 3

All from the collection of Mr. Hawkins.

WILLIAM FAITHORNE.

76 Portrait of Edward, second Marquis of Worcester, K.G., Author of the "Century of Inventions." *With the arms, but before the name.*

THEODOR CASPAR VON FURSTENBERG,

An early Engraver in Mezzotinto.

77 The Head of the Saviour, wearing the Crown of Thorns.

From Mr. Brooke's collection.

78 The Head of John the Baptist in the charger.

NOEL GARNIER.

79 THE SCOURGING OF JESUS CHRIST, from Marc Antonio's copy of Albert Durer. *Not mentioned by Robert-Dumesnil.*

*** The print is laid down, and no doubt other prints from the same series were similarly laid down, in illustration of a devotional Meditation on the Passion, written in Latin. The three lines in black ink at the foot of the print are in continuation of the manuscript on the back. The words in red ink are descriptive of the successive scenes.

From the collection of M. Delessert.

CLAUDE GELLÉE, LE LORRAIN.

80 THE DANCE BY THE SIDE OF A RIVER (*Robert-Dumesnil*, 6). *First state.* 21. 0 0 Colnaghi

81 THE DANCE UNDER THE TREES (*Robert-Dumesnil*, 10). *Second state.* X

4 - 2 . 0 *From the collection of Mr. Hawkins.* £4.0.0 Clement

82 SUNSET (*Robert-Dumesnil*, 15).

GIORGIO GHISI, OF MANTUA.

83 THE "CALUMNY OF APELLES," the subject of a picture described by Lucian, represented by a design of Luca Penni (*B.* 64).

HEINRICH GOLTZIUS.

84 THE BOY AND DOG (*B.* 190).

5 . 5 . 0 *From the collection of Mr. Hawkins.*

HENDRIK COUNT GOUDT.

85 TOBIT AND THE ANGEL, after Elsheimer.

HANS BALDUNG GRÜN.

86 THE GROOM (*B.* 2).

From the collection of Baron Verstolk.

ALART DU HAMEEL.

87 A BATTLE PIECE, full of action. The forces on the left bear on their banners a lion passant; the forces on the right bear a large web-footed bird, probably a swan. On the right, near the foot, a banner of St. George is lying on the ground, the warrior who bore it being one of those that have fallen. There is close fighting on the right; on the left is seen a body of

X The 1st State is unique in the British Museum

cavalry with two trumpeters. In the distance on either side there is a fortress. On the extreme right, on a hill, is a gibbet with a man hanging.

*** *Not known to Bartsch.* The description given by Passavant, II, 286, no. 12, is mainly taken from the sale catalogue of M. Delessert, from whose collection the print came. There is no signature or artist's mark. *Height* 11½ *inches, width* 16⅜ *inches.*

WENCESLAUS HOLLAR.

88 "AMOENISSIMI ALIQUOT LOCORUM IN DIVERSIS PROVINCIIS IACENTIUM PROSPECTUS," eight Views on the Rhine (*Parthey*, 719-726). *With* 1⅜ *in. margin* 8

89 THE WEST FRONT OF THE CATHEDRAL AT ANTWERP (*Parthey*, 824). *First state.*

From the Esdaile and Hawkins collections.

90 PORTRAIT OF THE LADY CATHARINE HOWARD, Grand-daughter of Thomas, Earl of Arundel (*Parthey*, 1423). *Proof before any letters.*

91 Another Impression, *with the inscription.*

92 PORTRAIT OF THOMAS WENTWORTH, EARL OF STRAFFORD, after Van Dyck (*Parthey*, 1508). *First state:* the man standing by the horse is looking up; the inscription stops at "Councell, &c.;" and the word "Londini" is not yet added after "1640."

JACOB HOUBRAKEN.

93 PORTRAIT OF THOMAS HOWARD, EARL OF ARUNDEL, after Van Dyck. *Finished proof, before the letters.*

From the collection of Mr. Hawkins.

LUKAS VAN LEYDEN.

94 SAMSON AND DELILAH (*B.* 25).

95 THE TRIUMPH OF MORDECAI (*B.* 32).

From the collection of Mr. Hawkins.

96 THE POET VIRGIL, according to the mediæval history of him, suspended in a basket and exposed to the ridicule of the people of Rome by a lady to whom he had paid his addresses (*B.* 136).

From the Durand and Maberly collections.

97 The False Oath at the "Bocca della Verita," called by Bartsch "the Queen of Sheba before the Throne of Solomon." *A wood engraving* (*B.* 10).

*** Virgil, as an enchanter, made a stone figure which would bite the fingers of any woman swearing falsely before it when charged with breach of her marriage vow. A lady in Lombardy so charged resolved to clear herself, and instructed her paramour to disguise himself as a Fool, and at the time for taking the oath to embrace her in the manner of a Fool before the whole court. She then swore, with her left hand in the lion's mouth, that she had never been embraced by any man except her husband and this Fool whom they all saw, and at once withdrew her hand unhurt. Virgil, enraged at the successful deceit, deprived the figure of the power which he had given to it; and hence the "Bocca della Verità," by the Church of the Virgin Mary in Cosmedin at Rome, can no longer convict any one of perjury.

The man in the print standing immediately beyond the kneeling woman is her husband. The man in front of him, nearer to her, is the Fool; and perhaps the person whose head is seen between those two, at the husband's left hand, is intended for Virgil himself.

There are variations in the story. The version related by Passavant, III, pp. 8, 9, does not apply to this print. See *Mélanges Archéologiques et Littéraires*, by M. Edélestand du Mésil, *Paris*, 1850, pp. 444, 445; and *Virgilio nel Medio Evo*, by Domenico Comparetti, *Livorno*, 1872, vol. II, p. 120.

From the collection of Mr. Hawkins.

JAN LIEVENS.

98 St. Francis seated in a Cavern (*De Claussin*, 6). *First state, the plate being much larger, and before the initials. From Mr. Wilson's and Mr. Maberly's collections.* With an Impression of the reduced plate 2

99 The Portrait of Vondel, the Dutch Poet (*De Claussin*, 56). *Proof before any letters.*
From the collections of Lord Aylesford and Mr. Hawkins.

DAVID LOGGAN.

100 Portrait of Archibald, Earl of Argyle. *Proof, before any letters, and before the arms.*
From Mr. Beckford's collection.

MELCHIOR LORCH.

101 The Mole (*B.* 5).

102 The Man Crucified, after Michael Angelo (*B.* 8). Said to be intended for one of the Theban Legion.

NICOLAUS ALEXANDER MAIR.

103 ST. ANNE, WITH THE VIRGIN AND CHILD (*B.* 8: *see Passavant*, II, 156).
19-10-0
From the collection of M. Delessert. Addington

ANDREA MANTEGNA.

104 THE DESCENT OF CHRIST INTO HELL (*B.* 5).
From the collection of Mr. Hawkins.

FRANCESCO MAZZUOLO, IL PARMIGIANO.

105 ST. PETER AND ST. JOHN HEALING THE LAME MAN at the Beautiful Gate of the Temple, from Raphael's design for the Cartoon, reversed. *The pure etching* (*B.* 7), *in the second state, with the letters I.V.R. and with dark lines on the face of St. Peter.* And another impression with a chiaroscuro block printed over it (*B.* XII, 78, no. 27) 2
Both from Mr. Ford's collection.

106 A WOMAN IN DEEP MEDITATION, called by Bartsch "St. Thais" (*B.* 10). *First state, with the left corner at top white.*

*** Passavant, VI, 174, fails to see that the additional print, which he describes and reckons as no. 16, is identical with that which Bartsch noted as no. 10, and styled St. Thais.

From the Mead, Barnard, Sykes, Ford, and Brooke collections.

ISRAHEL VAN MECKENEN.

107 SIMEON RECEIVING INTO HIS ARMS THE CHILD JESUS IN THE TEMPLE, with the Circumcision above (*B.* 37).
26.0.0 *From the collection of Mr. Hawkins.* Addington

108 ST. SIMON AND ST. MATTHIAS (*B.* 84).
From the collection of Mr. Beckford.

109 A GENTLEMAN AND LADY IN TRAVELLING COSTUME (*B.* 171).
From the collection of Mr. Beckford.

110 TWO KNIGHTS JOUSTING (*B.* 200).
22.10.0 *From the Esdaile and Beckford collections.* Lawser

111 TRACERY, containing the word ISRAHEL and the letter M, and with the quotation "Non ultra Jacob nomen tuū erit Sed Israhel vocaberis." (*B.* 206).
64.0.0 *From the Beckford and Hawkins collections.* Meder

JAN VAN DER MEER.

112 SHEEP AND LAMBS (*B.* 2).
From the collection of Baron Verstolk.

ANDREA MELDOLLA,

See the descriptions of Meldolla's Prints in Stanley's edition of Bryan's Dictionary.

113 THE ADORATION OF THE MAGI. *Not known to Bartsch. From Mr. Ford's collection, and on his mount, on which he has written,* "I never saw another impression." *See Stanley's edition of Bryan's Dictionary, under "Meldolla," no.* 90.

114 THE PRESENTATION IN THE TEMPLE, after Parmigiano (*B.* 11). *From Mariette's collection: on Mr. Ford's mount, on which he has written,* "A print of the greatest rarity, I never saw but two others, one in the Esterhazy collection, which is much stained, and another in the Archduke Albert's, which is damaged."

Mr. Ford bought the print from the Duke of Buckingham's collection.

115 THE SAVIOUR AND THE APOSTLES (*B.* 38-50). Fifteen prints, comprising two of St. Philip and two of St. Simon; *many of them in the first state, most of them heightened by Meldolla* 15

All from Mr. Ford's collection, many from Mariette's.

116 THE SAVIOUR, ST. ANDREW, AND ST. JAMES THE GREAT (*B.* 51, 52, 53). *Three states of the first print, two of the third: all are heightened by Meldolla* 6

All from Mr. Ford's collection.

117 THE JUDGMENT OF PARIS, after Parmigiano (*B.* 80). *From Mr. Ford's collection, and on his mount, on which he has written,* "I consider this impression to be the finest in existence of the best print of Meldolla; it is a pure etching, a proof, and heightened by himself." *It was previously in Mr. Lloyd's collection.*

ALTOBELLO DE' MELLONI.

118 FOUR CUPIDS PLAYING ON MUSICAL INSTRUMENTS. *Not known to Bartsch; see Ottley, p.* 551, *and Passavant,* V, 147, 148.

50.0.0 Clement -

GIROLAMO MOCETTO.

119 JUDITH (*B.* 1).

13.0.0 *From the Debois and Brooke collections.* Thibeaudeau

120 THE RESURRECTION OF OUR LORD. *Unknown to Bartsch.*

From M. Delessert's collection.

*** Passavant, Tome V, p. 136, describes a Resurrection by Mocetto, now at Vienna, which resembles this print both in its general design and in most of its details, but nevertheless differs from it very considerably. The width is the same, 11 p. in the old French measure; but Passavant states the height as 16 p. 9 l., whereas in this print it is not more than 13 p. 2 l. According to Passavant, four soldiers of the

watch are visible, two only to half their height: in this print only two are seen, one starting from sleep, the other still asleep with his head resting upon his right arm on his shield. And Passavant's impression has the signature HIERONIMUS MOCETUS at foot in the centre. 31. 0. 0 Dunlop

121 THE "CALUMNY OF APELLES," the subject of a picture described by Lucian, but placed by Mocetto at Venice with the Piazza of SS. Giovanni e Paolo and the equestrian Statue of Bartolomeo Colleoni in the background.

*** Ascribed by *Bartsch*, XIII, 113, no. 10, to some unknown old Italian engraver; but assigned to Mocetto by *Ottley*, p. 516, and by *Passavant*, V, pp. 11, 136.

From the collection of Mr. Hawkins.

NICOLETTO DA MODENA.

122 ST. SEBASTIAN, fastened to a column in a ruinous fabric of rich architecture, and pierced with three arrows. 31. 0. 0 Dunlop.

*** *Unknown to Bartsch: see Ottley, p.* 541, *and Passavant*, V, 96, *no.* 78.

From the collection of Mr. Maberly.

BENEDETTO MONTAGNA.

123 THE SAVIOUR, an "Imago Pietatis," represented in a landscape, *Not known to Bartsch or Passavant. Height* 4⅜ *inches, width* 2⅞ *inches.* 30. 0. 0 Colnaghi

From the collections of Cardinal Fesch and M. De Bammeville.

124 ST. BENEDICT INSTRUCTING HIS MONKS (*B.* 11).

From the collection of the Prince de Paar.

125 ST. JEROME (*B.* 14). 30. 0. 0 Colnaghi

From the collection of M. De Bammeville.

126 ST. ANTONY. *Unknown to Bartsch: see Passavant*, V, 156, *no.* 41.

From the Sykes, Esdaile, Debois, and Brooke collections. 15. 5. 0 Dunlop.

AGOSTINO DI MUSI, VENEZIANO.

127 THE ADORATION OF THE SHEPHERDS, after Giulio Romano (*B.* 17).

128 ELYMAS THE SORCERER STRUCK WITH BLINDNESS, after Raphael's design for the Cartoon (*B.* 43). *Undescribed first state, before much additional work.*

From the collection of Mr. Hawkins.

129 AN EMPEROR MEETING A WARRIOR, after Raphael (*B.* 196).

From Mariette's and Mr. Wilson's collections.

130 THE BATTLE OF THE CUTLAS, after Giulio Romano (*B.* 212).

Amount of 1st days Sale
£ 2239. 0. 0

SECOND DAY'S SALE.

NA DAT, THE MASTER OF THE MOUSE-TRAP.

LOT

131 THE VIRGIN AND CHILD WITH ST. ANNE (*B.* 1).
From Mariette's and Mr. Brooke's collections.

HENDRIK NAIWJNCX.

132 THE FIRST SET OF EIGHT LANDSCAPES (*B.* 1-8) 8

133 THE SECOND SET OF EIGHT LANDSCAPES (*B.* 9-16) 8

THE MASTER OF THE NAVETTE, OR JOHN OF COLOGNE AT ZWOLLE.

134 THE BETRAYAL OF CHRIST (*B.* 4: *see Passavant*, II, 178).
4 8. 0. 0

IMPRESSION OF A WORK IN NIELLO.

135 PYRAMUS AND THISBE (*Duchesne*, 259). *Height* $1\frac{3}{4}$ *in.*, *width* 1 *in.*
From the collection of Mr. Hawkins.

WENCESLAUS VON OLLMUTZ.

136 THE ANNUNCIATION, copied from Martin Schöngauer (*B.* 2).
From the collection of Mr. Maberly.

ADRIAN VAN OSTADE.

137 RUSTIC COURTSHIP (*B.* 11). *With the long s in the name of Ostade, and with much less work than in the later impressions.*
4. 6. 0 — *From the collection of Mr. Maberly.*

138 THE PORK BUTCHER (*B.* 41). *Second state.*
2. 5. 0 — *From the collection of Mr. Maberly.*

139 THE INTERIOR OF A COTTAGE (*B.* 50). *Second state, before the verses from Tibullus.*

CRISPIN DE PASSE.

140 PORTRAIT OF QUEEN ELIZABETH, in the dress which she wore when she went to St. Paul's to return thanks for the defeat of the Spanish Armada, after Isaac Oliver.

SIMON DE PASSE.

141 PORTRAIT OF HIS SISTER, Magdalen de Passe, herself an Engraver.
From the collection of Mr. Beckford.

GEORG PENCZ.

142 THE SIX TRIUMPHS OF PETRARCH (*B.* 117-122). *Two at the least, the first and the sixth, were in Mariette's collection* 6

PEREGRINI (DE CESENA?).

143 THE VIRGIN AND CHILD ON A THRONE, with St. Paul on one side and St. Francis on the other, and with the Baptist, as a boy, in front; the initial P, not reversed, is at the foot (*Duchesne*, 58). *Height* $2\frac{1}{2}$ *inches, width* $1\frac{3}{4}$ *inches.*

144 AN ARABESQUE, with a Cuirass between two Winged Horses surmounted by a helmet bearing a Spread Eagle as a Crest, with masks and various figures above, also in the centre the initial P with the mark of contraction, and the letters S. C. on either side (*Duchesne, no.* 359; *Passavant*, V, 217, *no.* 65). *Height* $2\frac{7}{8}$ *inches, width* $1\frac{1}{4}$ *inches.*
From the collection of Mr. Maberly.

FRANÇOIS DE POILLY.

145 THE ADORATION OF THE SHEPHERDS, after Guido. *Proof, before the inscription, and with the border in outline.*
From the collection of Mr. Hawkins.

GIOVANNI BATTISTA DEL PORTO, OR THE MASTER I. B. WITH A BIRD.

146 ROMA. An allegorical figure of Rome holding a figure of Victory in her right hand. *Unknown to Bartsch; see Passavant*, V, 150, *no.* 7.
From Mr. Brooke's collection.

PAUL POTTER.

147 THE SHEPHERD AND HIS FLOCK (*B.* 15). *Before the address of Clement de Jonghe.*
From the Verstolk collection.

£ 14. 10. 0

MARC ANTONIO RAIMONDI.

148 ADAM AND EVE DRIVEN FROM PARADISE, after the fresco of Michael Angelo in the Sistine Chapel (*B.* 2).

149 THE MASSACRE OF THE INNOCENTS, with the "Chicot," after Raphael (*B.* 18). 50-0-0 Tchandeau

150 THE MASSACRE OF THE INNOCENTS, without the "Chicot," after Raphael (*B.* 20). 41-10-0 Dunlop
From the Debois, Verstolk, and Hawkins collections.

151 ST. PAUL PREACHING AT ATHENS, after Raphael's design for the Cartoon (*B.* 44).

152 ST. PAUL PREACHING AT ATHENS, after Raphael's design for the Cartoon (*B.* 44). A copy from Marc Antonio's engraving, of the same height, but less in width by a quarter of an inch; with the tablet, as in the original print, in the lower corner on the left; with no address. Not described by either Bartsch or Passavant. It has been attributed to Agustino Veneziano.

153 THE VIRGIN CONDUCTING THE MAGDALEN TO JESUS, often called "La Vierge à l'escalier," after Raphael (*B.* 45).
From Mariette's and Delessert's collections.

154 ST. JOHN THE BAPTIST, after F. Francia (*B.* 99).
From the collections of Cardinal Fesch and M. De Bammeville.

155 ST. CATHARINE, after F. Francia (*B.* 115). 57-0-0 Dunlop
From the Denon, Debois, and Delessert collections.

156 ST. CECILIA, after Raphael (*B.* 116).

157 THE MARTYRDOM OF ST. CECILIA (not St. Felicita, as commonly said), after Raphael (*B.* 117: *see Passavant*, VI, *p.* 18, *no.* 52). *The print is in a rare and early state, before the ear of the saint was shewn, and with a line from the burin falling vertically from the breast of the angel.*
From the Scitivaux, Debois, and Delessert collections.

158 COUNTER-PROOF OF THE SAME PLATE.

159 THE VIRGIN AND CHILD WITH ST. ANNE, after Raphael (*B.* 172).
From the collection of Mr. Hawkins. 61-0-0 Dunlop

160 CLEOPATRA, so called, after Raphael, from an antique at the Vatican, which perhaps represents Ariadne (*B.* 199: *Passavant*, VI, 23, *no.* 124). *From the collections of Baron Denon and M. De Bammeville.* Also a Copy in reverse, by an unknown engraver

161 ALEXANDER DIRECTING THE DEPOSIT OF THE BOOKS OF HOMER IN THE TOMB OF ACHILLES, after Raphael (*B.* 207: *see Passavant*, VI, 23, *no.* 117).

— — *From the collection of Mr. Maberly.*

162 TWO FAUNS CARRYING THE INFANT BACCHUS IN A BASKET, after Raphael, from an antique bas-relief (*B.* 230).

163 THE JUDGMENT OF PARIS, after Raphael (*B.* 245).

— — *From the collection of Mr. Maberly.*

164 MOUNT PARNASSUS, after Raphael (*B.* 247).

From the collection of Mr. Beckford.

165 THE WINE-PRESS, after Raphael (*B.* 306).

From the collection of Mr. Brooke.

166 VENUS AND CUPID, IN A NICHE, after Raphael (*B.* 311).

167 FOUR CHILDREN, OR AMORINI, AT PLAY (*B.* 320).

168 THE APOLLO BELVEDERE (*B.* 331). *The letter* S *in* "SIC" *is reversed.*

169 APOLLO, IN A NICHE, after Raphael (*B.* 334).

170 APOLLO AND HYACINTHUS (*B.* 348).

From the Duke of Buckingham's and Mr. Maberly's collections.

171 AMADEUS (*B.* 355). *First state, undescribed; with* AMITITIA *below the third figure, and before the cipher.*

From Mr. Beckford's collection.

*** This print is the embellishment of the title-page of an extremely rare volume, printed at Rome in 1517, and entitled **Dialogus quem composuit R. P. D. Dns. Amadeus Berrutus Epus Aug. Gubernator Rome**, in which the collocutors are AMADEUS, AUSTERITAS, AMICITIA, and AMOR.

172 THE SAME ENGRAVING (*B.* 355), *in the ordinary state, with* AMITITIA *corrected imperfectly to* AMICITIA, *and with the cipher in the left-hand lower corner.*

173 A COPY OF THE BOOK DESCRIBED ABOVE, Dialogus quem composuit R. P. D. Dominus Amadeus Berrutus, printed at Rome in 1517, in boards. It has the titlepage complete, with a beautiful impression of Marc Antonio's engraving; but wants the first two leaves of the text, the inset of signature A, which have been supplied in manuscript. The book should consist of 44 leaves; namely, a, 4; b, 8; c, 8; d, 8; e, 4; f, 8; g, 4. A worm-hole has pierced the entire volume, passing through the body of the figure of AUSTERITAS and through the last line but six of the text; and another has pierced the first fifteen leaves through the outer margin near the top. The author was Bishop of Aosta in Piedmont, Episcopus Augustensis.

174 THE EMPEROR TRAJAN between allegorical figures of Rome and Victory, from a bas-relief on the Arch of Constantine, which had previously decorated the Arch of Trajan (*B.* 361).

175 THE THREE DOCTORS (*B.* 404).
From the Denon, Debois, Verstolk, and Brooke collections.

176 A YOUNG MAN ASLEEP NEAR A WOOD, after F. Francia (*B.* 438).
From the collections of Cardinal Fesch and M. De Bammeville.

177 TWO OF THE SONS OF NOAH, from a fresco of Michael Angelo in the Sistine Chapel (*B.* 464).
From Mr. Brooke's collection.

178 PORTRAIT OF THE POET GIOVANNI PHILOTHEO ACHILLINO, but styled by Bartsch "The Guitar-player" (*B.* 469: see *Passavant*, VI, pp. 3, 41).
From Mr. Brooke's collection.

179 A MAN CARRYING THE BASE OF A COLUMN, after Raphael (*B.* 476).
From the Verstolk, Esdaile, and Hawkins collections.

REMBRANDT VAN RHYN.

180 PORTRAIT OF REMBRANDT DRAWING (*Wilson*, 22; *Middleton*, 160).
Before the introduction of the landscape.
From Lord Aylesford's collection.

181 PORTRAIT OF REMBRANDT (SO CALLED) IN AN OVAL (*W.* 23; *M.* 111). *Second state, with the angles.*
From Lord Aylesford's collection.

182 JOSEPH RELATING HIS DREAM (*W.* 41; *M.* 205). *First state.*

183 Another Impression (*W.* 41; *M.* 205). *Second state.*

184 THE ADORATION OF THE SHEPHERDS, in Rembrandt's dark manner (*W.* 51; *M.* 230). *First state.*
From the Rechberger and Six collections.

185 THE REST IN EGYPT IN A WOOD BY NIGHT (*W.* 62; *M.* 221).
First state, before the introduction of the head of the ass.
From the Barnard, Esdaile, and Six collections.

186 CHRIST HEALING THE SICK, called "The Hundred Guilder Piece" (*W.* 78; *M.* 224). *Second state, with the cross lines on the neck of the ass.*
From the collections of Dr. Roy, Mr. Josi, Sir Thomas Lawrence, Mr. Harding, and Mr. Maberly.

187 THE ECCE HOMO (*W.* 82; *M.* 200). *Before the cross hatchings on the right cheek of the man leaning forward next above the head of the man holding the reed.*
From the Borduge, De Fries, Wilson, Garford, Harding, and Maberly collections.

188 THE DESCENT FROM THE CROSS (*W.* 84; *M.* 187). *Second state.*
From Mr. Brooke's collection.

189 ST. JEROME, *an unfinished plate* (*W.* 109; *M.* 234). *On India paper.*
From Lord Aylesford's and Six collections.

190 THE RAT-KILLER (*W.* 125; *M.* 261). *Second state.*
From Lord Aylesford's collection.

191 THE MOUNTEBANK (*W.* 132; *M.* 117).
From the Six collection.

192 BEGGARS AT THE DOOR OF A HOUSE (*W.* 173; *M.* 287). *On India paper.*
From Lord Aylesford's collection.

193 SIX'S BRIDGE (*W.* 205; *M.* 313).
From Lord Aylesford's collection.

194 VIEW OF OMVAL NEAR AMSTERDAM (*W.* 206; *M.* 311).
From the Debois and Brooke collections.

195 VIEW OF AMSTERDAM (*W.* 207; *M.* 304).
From Lord Aylesford's and Mr. Brooke's collections.

196 THE SPORTSMAN (*W.* 208; *M.* 329).
From Lord Aylesford's collection.

197 THE THREE TREES (*W.* 209; *M.* 309).
From the Sheepshanks and Maberly collections.

198 LANDSCAPE WITH A TOWER AND A CLEAR FOREGROUND (*W.* 220; *M.* 317). *First state, on India paper.*
From the Six collection.

199 AN ARCHED LANDSCAPE WITH A FLOCK OF SHEEP (*W.* 221; *M.* 319).

200 A VILLAGE WITH A CANAL AND A VESSEL UNDER SAIL (*W.* 225; *M.* 314).

201 A COTTAGE WITH WHITE PALES (*W.* 229; *M.* 308).
From the Barnard and Beckford collections.

202 REMBRANDT'S MILL (*W.* 230; *M.* 305).
From the Barnard collection.

203 PORTRAIT OF ABRAHAM FRANSZ (*W.* 275; *M.* 172). ~~*Fifth*~~ *state, on India paper.*
From the Pole Carew, Sheepshanks, and Hawkins collections.

204 PORTRAIT OF EPHRAIM BONUS (*W.* 280; *M.* 158).
From the Josi, Harding, and Maberly collections.

205 PORTRAIT OF JAN CORNELIS SYLVIUS (*W.* 282; *M.* 155).
From the Josi, Seguier, and Maberly collections.

206 PORTRAIT OF UYTENBOGAERT, "THE GOLD-WEIGHER" (*W.* 283; *M.* 138).
From the Pole Carew and Maberly collections.

207 PORTRAIT OF DOCTOR ARNOLDUS THOLINX, often called Van Tol or Van Tolling (*W.* 286; *M.* 170). *First state; of which not more than four impressions are known, three of them being in public collections, namely at Paris, at Amsterdam, and in the British Museum.*
From the Rechberger, De Fries, and Six collections.

208 PORTRAIT OF JAN SIX, THE BURGOMASTER (*W.* 287; *M.* 159).
Second state, with the name of Rembrandt and the date, in which the figures 6 *and* 4 *are reversed.*
From the Harding and Maberly collections.

209 THE THIRD OF THE THREE ORIENTAL HEADS (*W.* 290; *M.* 124). With the copy
From Baron Verstolk's collection.

210 A PLATE OF SKETCHES, two Women in separate beds, several Busts, &c. (*W.* 363; *M.* 144).

ROBETTA.

211 THE OFFERINGS OF CAIN AND ABEL. *Unknown to Bartsch: described by Ottley,* 461, *and Passavant,* V, 60, *no.* 28.
From the Debois and Hawkins collections.

212 THE ADORATION OF THE MAGI (*B.* 6).
From the Hawkins collection.

213 THE VIRGIN AND CHILD IN A LANDSCAPE (*B.* 12). *An undescribed early state: the halo over the Virgin has no rays; there is no halo over the Child; the right leg of the Virgin is not indicated below the knee.*
From the Pierre Vischer collection.

214 Another Impression. *In this print rays have been supplied in the halo of the Virgin, a halo has been placed over the Child's head, and the right leg of the Virgin is shewn, the left leg of the Child having been moved backwards.*
From the Pierre Vischer collection.

JACOPO ROBUSTI, IL TINTORETTO.

215 PORTRAIT OE PASQUAL CICOGNA, Doge of Venice (*B.* XVI, p. 105).

JOHANN HEINRICH ROOS.

216 THE SHEPHERD AND HIS FLOCK (*B.* 38).
From the collection of Mr. Hawkins.

MARTINO ROTA.

217 THE LAST JUDGMENT, after Michael Angelo (*B.* 28). *First state.*
From the collection of Mr. Beckford.

JACOB RUISDAEL.

218 THE LARGE TREE (*B.* 2). *First state, before the sky.*
From the collection of Mr. Hawkins.

PRINCE RUPERT,

AN EARLY ENGRAVER IN MEZZOTINTO.

219 THE MAGDALEN, after Merian.
From the collection of Mr. Hawkins. 16. 0. 0

220 THE STANDARD BEARER, after Giorgione.
From the collections of Mr. Barnard, the Duke of Buckingham, Dr. Diamond, and Mr. Brooke. 25. 0. 0

MARTIN SCHONGAUER.

221 THE NATIVITY (*B.* 4).
From M. De Bammeville's collection.

222 THE PROCESSION TO CALVARY (*B.* 21). 32. 0. 0
From the Scitivaux, Debois, and De Bammeville collections.

223 THE VIRGIN AND CHILD (*B.* 27).
From the collection of Mr. Hawkins.

224 THE DEATH OF THE VIRGIN (*B.* 33).
20. 10 0 — *From Mr. Brooke's collection.* 49. 10. 0

225 ST. CHRISTOPHER (*B.* 48).
From the Beckford and Hawkins collections.

226 ST. ANTONY TORMENTED (*B.* 47).
From the collection of M. Pierre Vischer.

227 SAINT IAGO ASSISTING THE CHRISTIANS IN SPAIN AGAINST THE MOORS (*B.* 53).
From Mr. Brooke's and M. De Bammeville's collections.

DIANA SCULPTOR, OF MANTUA;

FORMERLY KNOWN AS DIANA GHISI.

228 THE GREEKS AND TROJANS FIGHTING FOR THE BODY OF PATROCLUS, after Giulio Romano (*B.* 35: *see Passavant*, VI, 141).
From the collection of Mr. Hawkins.

LUDWIG VON SIEGEN,

THE INVENTOR OF ENGRAVING IN MEZZOTINTO.

229 PORTRAIT OF AMELIA ELIZABETH, LANDGRAVINE OF HESSE.
The earliest published engraving in mezzotinto. Second state.
From the Mariette collection.

230 THE HOLY FAMILY, after Annibale Carracci.
From the collections of the Prince de Parr and the Rev. Dr. Bliss.

DIRK STOOP.

231 THE HORSE AND DOG (*B.* 9). *First state, before the sky, and before the number, name, and address.*
From the collection of Mr. Hawkins.

VEIT (FORMERLY CALLED FRANZ) STOSS.

232 THE VIRGIN WITH THE CHILD on her left arm, and holding a rose in her right hand (*B.* 3: *see Passavant*, II, 152).
From M. De Bammeville's collection. 66-0-0

JONAS SUYDERHOEF.

233 THE BURGOMASTERS OF AMSTERDAM, after T. Keyser.
From the collection of Mr. Hawkins.

HERMAN VAN SWANEVELT.

234 EVENING (*B.* 81). *First state, before any letters.*
From the Verstolk collection.

235 Another Impression. *Second state, before the address of Mondhare.*
From the Verstolk collection.

236 THE WOODEN BRIDGE (*B.* 82). *First state, before any letters.*

237 THE HISTORY OF ADONIS, a set of six prints (*B.* 101-106). *First state, before the address of H. Bonnart* 6
From the Verstolk collection.

ZOAN ANDREA DI VAVASSORI.

238 THE DANCE OF FOUR YOUNG WOMEN, perhaps four of the Muses, after Andrea Mantegna's design (*B.* 18: *see Passavant*, V, 79).

ENEA VICO.

239 THE SET OF SUBJECTS FROM ANTIQUE CAMEI AND GEMS (*B.* 100-133). *Before the three plates were divided, before the several subjects were numbered, and before the frontispiece or title, for which a space is left at the beginning of the first plate. Unknown in this state to Bartsch* 3

From Sir Mark Sykes's collection.

240 PORTRAIT OF THE EMPEROR CHARLES THE FIFTH (*B.* 255).

CORNELIS VISSCHER.

241 THE PAN-CAKE WOMAN (*Smith*, 42). *Before the address of De Jonghe.*

From the collection of Mr. Hawkins.

242 PORTRAIT OF GELLIUS DE BOUMA (*Smith*, 89). *Before the date.*

243 PORTRAIT OF ANDREAS DEONYSZOON WINIUS, commonly called "The Pistol Man" (*Smith*, 126).

25. 0. 0 *From the collection of Baron Verstolk.*

JAN VISSCHER.

244 PEASANTS PLAYING AT BACKGAMMON, after Ostade.

245 A VILLAGE FESTIVAL, after Ostade. *Proof before any letters.*

3 .3 . 0 . *From the collection of Mr. Hawkins.*

246 THE PIECE CALLED "BERGHEM'S BALL." *Proof before any letters.*

10 . 10 . 0 *From the collection of Mr. Hawkins.*

SIMON DE VLIEGER.

247 THE FISHERMEN, presenting a view of Scheveningen near the Hague (*B.* 10).

3 . 8 . 0 *From the collection of Mr. Hawkins.*

ANTON WATERLOO.

248 TOBIT AND THE ANGEL (*B.* 134).

249 ZIPPORAH CIRCUMCISING HER SON (*B.* 135).

JOHANN WECHTLIN,

FORMERLY CALLED JOHANN ULRICH PILGRIM.

250 ORPHEUS (*B.* VII, *p.* 451, *no.* 8 : *see Passavant*, III, 327). An engraving in chiaroscuro, of which method Wechtlin is believed to have been the inventor.

From Mr. Beckford's collection. 71. 0. 0

JOHANN GEORG WILLE.

251 "MUSICIENS AMBULANS," after Dietricy. *Before the final "e" was added to the word "Electoral" after the painter's name.*

WILLIAM WOOLLETT.

252 A LANDSCAPE WITH A SACRIFICE TO APOLLO, after Claude, known as "The Altieri Claude." *Proof before any letters. From Mr. Harding's collection.*

THE MASTER M. Z., OR MATHEUS ZASINGER.

253 THE AWARD OF A CROWN, not the "Martyrdom of St. Sebastian," as erroneously described by *Bartsch* (*B.* 4 : *see Passavant*, II, 170).

*** The print represents a story told in *Theatrum Historicum Illustrium Exemplorum*, translated from the German of Andr. Hondorff by Ph. Lonicer, p. 278, and in Nath. Wanley's *Wonders of the Little World*, III, x, 10. In order to determine the succession to a King who died leaving three sons, it was arranged that his dead body should be fastened to a tree as a mark for his sons to shoot at, and that the one who struck nearest to his heart should be declared his heir. The two elder sons have shot: but the youngest, kneeling before the neighbouring King, who is the umpire, declines to dishonour his father's corpse; and the Crown, which an attendant is carrying, is at once awarded to him.

254 THE TOURNAMENT AT MUNICH (*B.* 14).

255 THE EMBRACE (*B.* 15).

From the collection of Mr. Hawkins.

256 THE HUSBAND MASTERED BY HIS WIFE, sometimes called "Socrates and Xantippe," sometimes "Aristotle and Phyllis" (*B.* 18).

RENOLD (NOOMS, SURNAMED) ZEEMAN.

257 A SEA PORT, with two men sawing timber, and other signs of ship-building (*B.* 140 : *Weigel*, 107). *Proof before the inscription on the flag.*

From Mr. Maberly's collection.

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